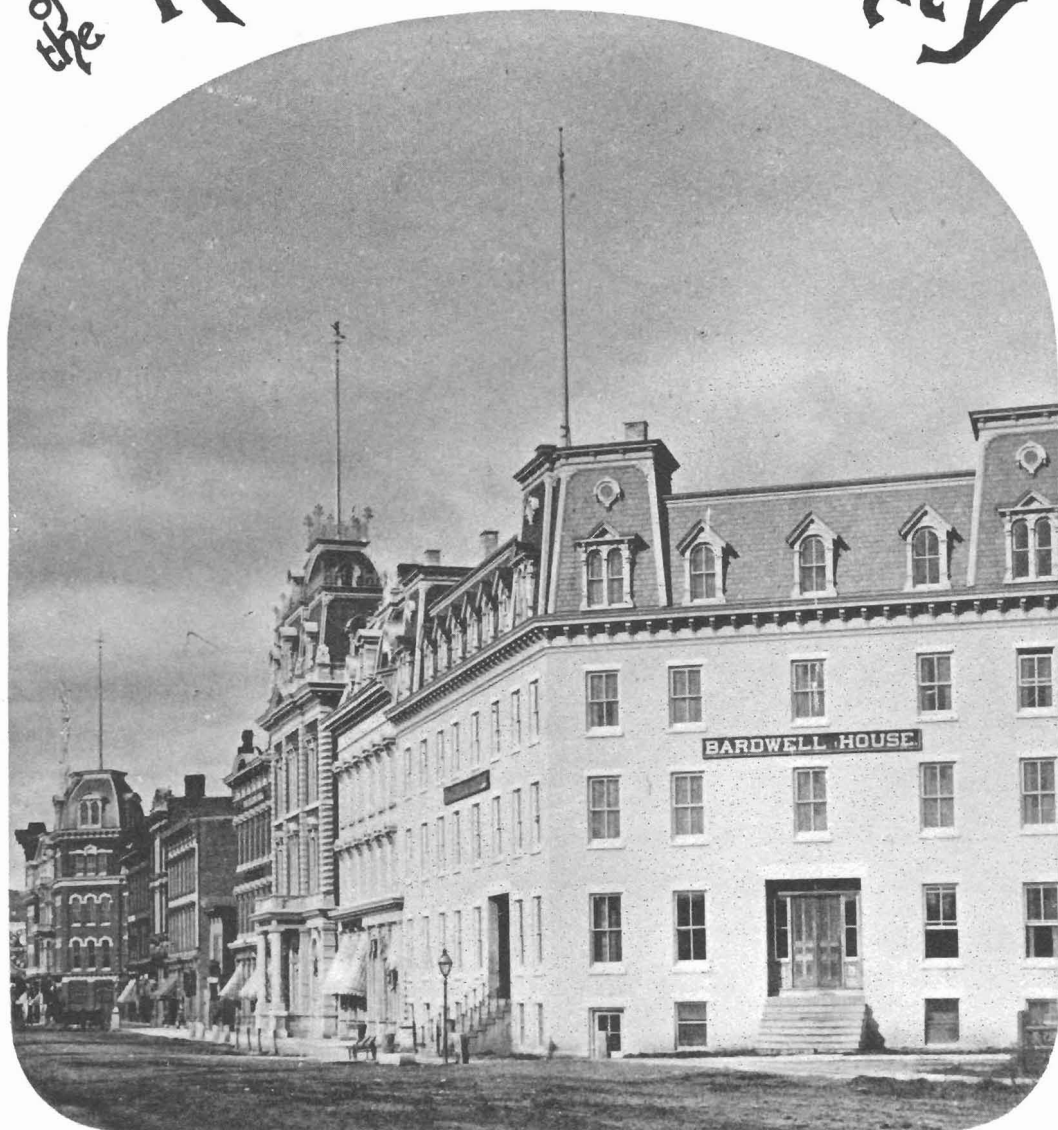


A Guide ^{to the} Architecture of the Rutland Community



Rutland Historical Society Quarterly Fall 1976 Volume IV No. 4

RUTLAND HISTORICAL SOCIETY 101 CENTER STREET RUTLAND, VERMONT

The Society publishes the Quarterly for its members in the interests of preserving and studying the history of the Rutland community which comprises the towns of West Rutland, Proctor, Rutland and the City of Rutland. The Society maintains and operates a museum at 101 Center Street, Rutland, Vermont in the former Bank of Rutland building, owned by the City of Rutland.

Membership in the Society is open to all upon payment of dues which are: Regular—\$2.00; Contributing—\$10.00; Life (one payment)—\$75.00. Gifts of money or articles of historical interest are welcome at all times and are deductible since the Society is a certified non-profit corporation.

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The Cover

This is the east side of Merchants Row in the 1880's, looking northerly, showing the prominent Rutland landmark, the Bardwell House, as it appeared after a remodeling. Other identified buildings, left to right: the second Bates House, the Morse Block, and 3 store-fronts. Compare with a view looking southerly along this block, taken seventy years later (56).

Editor—F. P. Elwert; (Staff of this issue:) Robert E. West; maps and artwork—Donna Herring. Contributors: Lloyd G. Marsh; Kathlyn Hatch.

Note: *None of the dwellings in this guide is open to the public.*

All descriptions enclosed in quotation marks are from Kathlyn Hatch's *Historic Sites and Structures Survey of Rutland City* and *Historic Sites and Structures Survey of Rutland Town* prepared for the Vermont Division for Historic Preservation.

This magnificent building graces West Street no longer. It is printed here as a poignant memorial to those monuments of the early days of Rutland which have succumbed to the blind needs of progress—the Jenkins (or Ross) house, the State House, the Hulett house, the Whittier house, the General Ripley house. . . . One could not wish for a better example of the Greek Revival style than the former Episcopal Rectory. This building, inspired by the sacred Greek temples, has been profaned.



An Apology and an Historical Note

This field guide to the architecture of the Rutland community is not a history. It is acknowledged, however, that considerable history can be learned from visiting the homes, stores and factories described here. For example, it may not at first be apparent that the concentration of early 19th century homes near West and Main Streets in Rutland City, and near the falls in Center Rutland, indicates that the first urban life in the community was at these places. The predominance of Italianate and Mansard style homes in West Rutland tells us that growth and prosperity reached that area later in the 19th century. Huge mansions in the Mansard and Queen Anne styles throughout the area tell us how men, made wealthy after the Civil War, sought to impress their contemporaries and their posterity by their ostentation. The people who made this community are gone- and most are forgotten- but many of their tangible works remain. A study of these relics of the past needs no apology.

The earliest buildings of the pioneers do not survive. We glean from the scanty records left to us that the first buildings of the 1770's and 1780's were constructed of the only material available- hewn logs. As sawmills and brick-yards were established late in the 18th century substantial structures on permanent foundations were built. Few of these prototypes survive; none do in an unaltered state.

Thus our guide begins at the time of the admission of Vermont into the Union- about 1791. The homes built at that time were simple, unadorned buildings of wood and were constructed by craftsmen who learned their trade down-country, using builder's handbooks.

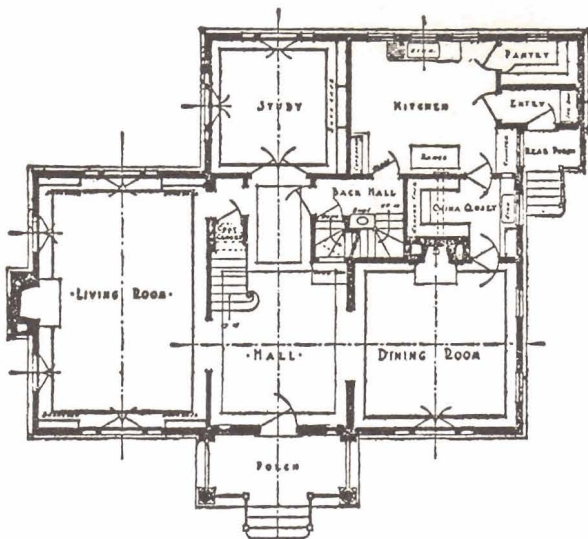
A GUIDE TO THE ARCHITECTURE OF THE RUTLAND COMMUNITY

This is intended as a field guide to the architecture of Rutland, Vermont, chartered in 1761 by Benning Wentworth, governor of the Province of New Hampshire. This town of some thirty-six square miles has since been partitioned into the four communities of West Rutland, Proctor, Rutland Town and the City of Rutland.

This handbook is organized into six tours. Two of them, the Old Village and Downtown Rutland, should be done on foot because the buildings are close together. Furthermore, walking permits time to appreciate both the buildings and their neighborhood. The other four tours cover much of the rural and less-densely populated areas and lend themselves to a combination of bicycle or auto travel and walking.

Each tour may be taken at any time and in no particular order. Inclusion in this guide does not mean that a building is among the major monuments of the area, nor does omission imply that a building is unimportant. Date of construction, name of architect, builder or first owner, where known, are given. The editor is responsible for errors and he would appreciate having mistakes called to his attention.

Gratitude is expressed to all who made this over-size issue of the *Quarterly* possible. To Kathlyn Hatch, architectural historian, the Society is indebted for allowing us to use her technical descriptions which we quote directly from the *Historic Sites and Structures Survey of Rutland City* and the *Historic Sites and Structures Survey of Rutland Town*, both prepared by Ms Hatch for the Vermont Division for Historic Preservation. We are pleased that the Vermont Division for Historic Preservation not only caused these surveys to be made but that they made available to Society, at cost, a copy of each. The assistance of Robert E. West in planning the tours and in layout work is gratefully acknowledged. To architectural historian Lloyd Grosvenor Marsh especial thanks are due for advice and consultation, for guidance and inspiration and for making available photographs from his large collection.





17 73 SOUTH MAIN



12 27 SOUTH MAIN

The Federal Style

This early mode was in vogue up to the late 1840's. It is based on the Georgian period house popular in England and the seaboard of New England in the 18th century. In the frontier of Vermont it was innocent of ornamentation and its shape was rectangular with a hipped or gable roof. It was ideally suited to a pioneer community since it afforded a maximum volume of living space for the minimum area of surface. The entrance was centered and window arrangement was symmetrical. A survivor of this style in its early, simplest form, is exemplified by the Gershom Cheney house (17). As brickyards were established this style was expressed in brick as well as wood. When more skilled builders migrated into the area, details and embellishments were incorporated in the basic form. The Solomon Foot house (12) is graced by brick pilasters arced over the window openings. This touch not only added variety to a plain structure but it allowed the saving of one course of brick around the windows and permitted narrower casing for the windows. This arcade over the windows occurs in several houses of the period, numbers 1, 2, and 75. Newspaper accounts relate that the Daniels brothers built the Bank of Rutland in 1824, thus it may be inferred they probably were the builders of the other houses with arched brickwork.

In congested areas, or in places where optimism expected there would be a solid block of buildings, the gable end faced the street and the gable frequently was parapeted (see 1), giving the building the appearance of being taller, similar to the false front structures in the Trans-Mississippi West. The entrance usually faced the street and the door would often be flanked with leaded, narrow windows (sidelights) and a glazed, fan-shaped transom shed further light into the hall. The Federal style was so simple and graceful it lent itself readily to further embellishments which came with the Greek Revival style. Examples of this style: 1, 2, 3, 4, 7, 8, 11, 12, 14, 15, 16, 17, 18, 61, 63, 64, 65, 69, 70, 75, 76, 77, 82, 83, 84, 86, 87, 91, 111, 112, 113, 114, 117, 118.



5 58 NORTH MAIN



86 GILMORE HOUSE

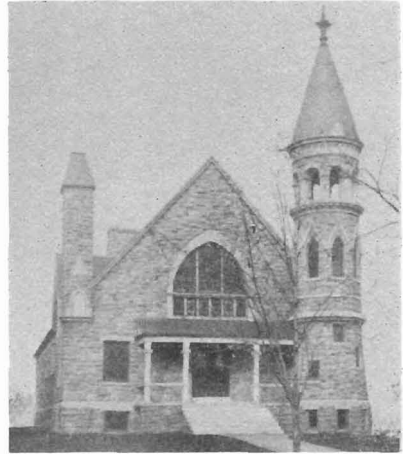
The Greek Revival Style

In its pure form this style is based on studies of the ancient Greek temples which, in the mid-18th century, had been excavated by European scholars. During the early days of the 19th century interest in the Greek war of independence against the Turks had aroused such a passion for this style of architecture that builders' handbooks incorporated this mode into buildings for both private and public use. By the time the style had become popular in the remoter regions of New England other styles had achieved even greater popularity. The Greek Revival style enjoyed a short period of acceptance by a relatively small number of home owners in the period 1840 to 1860. The style is characterized by wide corner pilasters and fluted or relieved columns. The gable usually faces the street to show to best advantage either a porch with columns or an entrance with full entablature, that is, pilasters flanking the entrance, capped by a shallow pediment. Gable ends were frequently fully pedimented- the return of the cornice was extended across the full width of the gable end to meet the return at the other end. The Episcopal Rectory (page 19) appears to have a pedimented gable but it does not. What one sees is the cornice of the porch. The roof is invariably pitched in accordance with the Greek rules of proportions.

Examples of this style: Episcopal Rectory (page 19), 4, 5, 57, 71, 82, 86, 92, 115, 116.



42 34 COTTAGE



47 UNIVERSALIST CHURCH

Gothic Revival

This style began in England as a reaction to the formal, rigid classicism of the Greek Revival style. In America the proponent of this style was Andrew Jackson Downing who wrote extensively on rural life, landscaping and the so-called "picturesque" or Cottage Gothic architecture. The style is easily recognized by its lancet windows, vertical board and batten siding, and a steeply pitched roof garnished with scrolled barge boards. In this area the style was not popular since, during its height most builders preferred houses which were showy and not merely quaint. Local examples are confined to modest homes: 42, 66 (an exception, since this is a rather large home. It evidently was not showy enough for the owner in the 1880's; he added Queen Anne style embellishments), 73, 100, 104. In churches the idiom found favor in stone and is expressed in: 28, 30, 38, 89, 93, the last being wood-frame.

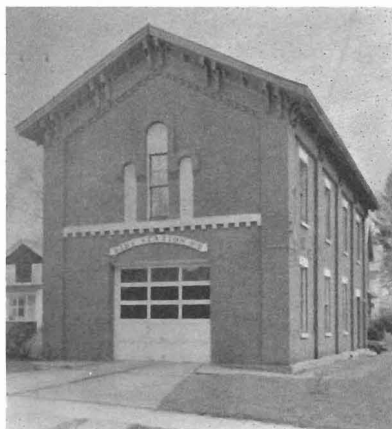
Victorian Gothic

If the Gothic Revival style found little favor in secular architecture, it found its home in the religious fold. Native marble was abundant during the post-Civil War days and this style, in imitation of the soaring steeples and spires of European cathedrals, was readily adopted by many church congregations, particularly Catholic. Victorian Gothic differs from the earlier Gothic Revival in that it uses color extensively, contrasting stone with brick or tile.

Examples: 47, 72 and Immaculate Heart Church, 16 Nichols (not on tour).



67 THE MAPLES



31 NICKWACKETT FIRE HOUSE

Italianate

This style, like others of the latter part of the 19th century- the so-called Victorian period- is rooted in a revolt against the classical, the ordered and the symmetrical. It found its origin in the farm villas of northern Italy where the additions over the years produced an asymmetrical structure of varying levels, aspects and uses- in much the same manner that the typical Vermont farmstead with its ells, sheds and barns became a conglomeration of diverse elements. The style was promoted, in America, by A. J. Downing, the apostle of the "picturesque". The result was a massive structure of two or three stories, an asymmetrical disarray of windows of many shapes and at different levels. A feature incorporated in the local versions, not found in the Italian counterpart, was the bracketed eave which was to become the hallmark of the style and led to the coining of the phrase "Bracketed" style. The style found favor with those who sought a massive house which would set the owner apart as a man of means. When well-designed and integrated the style produced such pleasing buildings as those shown above. Later, as the style was watered down and adapted to wood frame houses it was used with some success in more modest homes.

Examples: 19, 22 (an early, restrained type) 25, 31, 33, (badly mutilated with the loss of its cupola, top story and cornice), 34, (a fine commercial example), 41, 44, 48, 67, 72 (rectory), 88 (a chaste prototype), 90, 94, 95.



23 30 WASHINGTON



20 17 WASHINGTON

Mansard

The French architects, Mansard, practiced almost two centuries before the roof design named after them became an element in American architecture. This style combines dormer windows set in a steeply-pitched roof, allowing light in the attic. Its basic, early form is exemplified by the Richardson house (20) whose concave roofline is accented with three simple dormers. Bracketed eaves are borrowed from the Italianate-style. The detailing on this house is subdued and classical, consisting of wooden quoins. A later version is the Abraham house (23) and its twin, the Curtis house (102), both with a two-story pavilion topped by a tower with a heavy corniced curb. Dormers are of all shapes, including round and oval. Corner pilasters are often used. The style was popular following the Civil War. Today virtually every surviving example proves to be too large for single-family occupancy and they have been converted into apartment houses or commercial use. It is a truism that every building survives as long as its owner can put it to an economic use.

Examples: 10, 13, 20, 21, 23, 26, 45, 60 (Office), 72, 99, 101, 102.



6 54 NORTH MAIN



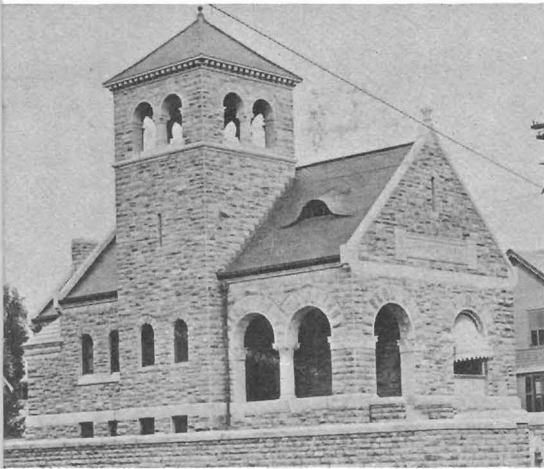
79 DAVIS HOUSE

Queen Anne

This mode has nothing to do with the last of the Stuart line of English royalty who reigned during the Baroque phase of architecture begun in the Elizabethan and Jacobean eras. Builders during the waning years of the 19th century evolved a free-form style that joined the Baroque concept to the advanced technology in the lumber and masonry industries. There was virtually no form that could be designed that could not be mass-produced in wood or stone. The result was a style that was irregular in plan and massing, with a variety of colors and textures. In the house at 54 North Main (6) note the rough-cut stone in the foundation, the narrow clapboards on the first level, the wider ones in the second level, and the serrated ones in the third level. Windows range from large, single-paned, double-hung sash to leaded stained glass, fan-lights in the third level, and oval, keystone windows on the front facade. Bay windows with overhanging square projections are common.

Ornate chimneys of modeled or cut brick are usual. Also typical is a semi-oval bay with a pair of windows. In place of brackets supporting the eaves, ornamented rafter ends are exposed.

Examples: 6, 9, 24, 66, 79, 106, 108, 121.



43 96 GROVE



29 OLD FEDERAL COURTHOUSE

Richardsonian Romanesque

The hallmark of the Romanesque style is the rounded arch. A special distinction is made in a derivative style made famous by H. H. Richardson, in which the rounded arch contrasts with a facade of a different color or texture. This contrast makes the arch even more prominent.

With native marble, the contrast is between the rough-cut grey stone facade and the finer cut, or polished, marble of the arch. In public buildings, such as the Baxter Library (43) and the Union Church (81) the round arch is duplicated in smaller arched openings in the tower. The Romanesque arch was commonly incorporated in the Queen Anne house and the Shingle style house.

Examples: 9, 43, 81, 108

Renaissance Revival

This style drew heavily on the Italian palazzo of the more monumental sort, rather than the Italian villa. It is classical, not picturesque. It is characterized by a smooth facade lightly accented with windows set in simple but dramatic frames. Pilasters are usually lacking. Cornices are full-scale and the roof is low pitched. Ammi Young, architect for the Federal Government in the 1850's, designed many courthouses and postoffices; an example of his work in Rutland is the former Federal Courthouse shown above (29). Another fine, newer example: 46.



109 201 GROVE



119 68 IVES

The Shingle Style

In this style, the entire house, including columns, is covered with shingles, relieved perhaps by a foundation of rough-cut stone. Windows are small-paned, and oval windows with four voussoirs, and eyebrow windows are common. Although the plan and mass follows the Queen Anne style, the general effect is not one of exuberance but, because of the sobering effect of the monotone shingles, one of dignity and repose. The overhang of the roofline is small, quite often being flush with the facade.

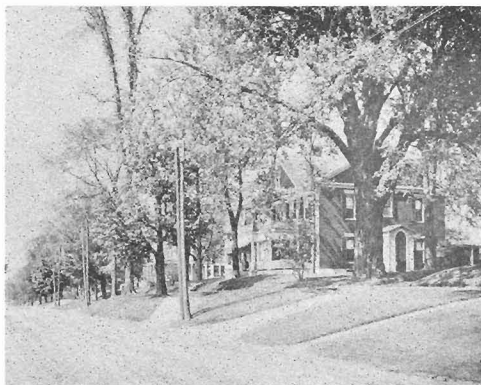
Examples: 107, 109. Other notable examples are found in those neighborhoods developed in the 1920's.

The Bungalow Style

The term "bungalow" connotes a one-story vacation home of modest pretensions. Locally most bungalows are two-story houses. The example above at 68 Ives was built by Frederick Ives and is a fine example of the style in this area. Vertical boards and batten siding was used but shingle siding is more common. A rustic effect is achieved by the clustered rafter ends which protrude beyond the line of the eaves.

A note about the term Vernacular, which is referred to from time-to-time. It is not a style at all, but a lack of style. By definition, it is native or peculiar to popular taste. Buildings termed vernacular can be assets to the neighborhood, or they can be banal or insipid imitations. Examples: 24, 35, 52, 53, 62, 68, 98.

Tour of the Old Village of Rutland
Map on pages 32 and 33



4 64 NORTH MAIN



8 2 SOUTH MAIN

Begin at the museum of the Rutland Historical Society, 101 Center Street (1) which "... still retains several original Federal style features: stepped parapets at the front and rear, recessed arcading in the side bays, a large fanlight in the upper part of the Center Street elevation. ..." Built in 1824 for the Bank of Rutland by the Daniels brothers.

(2) 43 North Main. c. 1830. "... a three-bay Federal style brick house with arcaded facade, gable lunette, and splayed window lintels ..."

(3) 49 North Main. c. 1800. Gov. C. Williams house. "... five-bay Georgian style wood frame house with ... modillion cornices at the eaves and pedimented gables. Center bay has entrance and tryptych-style window above ... Victorian porch ..."

(4) 64 North Main. *photo above*. "... said to have been built by Jonathan Wells in 1812 for Robert Temple ... typical five-bay, center hall plan. The end gables ... are treated as pediments and in the center of the facade is a pedimented cross gable. Both the eaves and gable cornices are decorated with carved, H-shaped dentils ... exceptionally fine Federal style detailing and a relatively unusual cross-gable design."

(5) 58 North Main. 1848. John Boardman Page house. *photo p. 22*. "... U-plan, one-and-a-half-story Greek Revival style house with recessed porch supported by two Doric columns. Clapboard facade and gable roof with two pedimented dormers over the porch. Five bays across with sidelights-and-transom entrance in the second bay ..."

(6) 54 North Main. c. 1890. *photo p. 26*. "... late Queen Anne style house with end gable ... tightly composed, shingled second level projects beyond the ground floor wall line and includes a bow window, center recessed balcony, and a gabled polygonal bay ..."

(7) 44 North Main. 1797. Gov. Israel Smith house. "... Federal style ... five-bay, center hall plan with fanlit entrance and center second-story window. Modillion cornice at eaves and gables. Colonial Revival period alterations ..."

(8) 2 South Main. c. 1800. *photo above*. Graham house. "... Federal style, three-story, wood frame building with hipped roof. Five-bay arcade with two oriel windows at each end ... windows have diamond-shaped panes in upper sash ..."



9 16 SOUTH MAIN



11 26 SOUTH MAIN

(9) 16 South Main. 1895. *photo above.* Chaffee house "The facade of this large late 19th century house has a rock-faced grey marble block ground level and shingles in the second and third story . . . at the center of the front elevation is a large stone arch. The entrance . . . is placed in a recess behind this arch and has moulded oak woodwork . . . In the upper level of the (rounded) tower are small, multi-paned windows between short, thick columns . . ."

(10) 24 South Main. c. 1869. Sycamore Inn. Mansard style. "... unusually large and ornate . . . handled successfully through the use of complex massing in the form of a series of setbacks . . . detailing is simple, classical and restrained . . . the tower . . . has an ogee-shaped cap with an oval window . . . ornate double doors, a Minton-tiled vestibule, and porch with paneled, boxed posts . . . the breaks in the facade are decorated with pilasters and continuous string courses appear at the floor levels . . ."

(11) 26 South Main. c. 1800. Rev. Samuel Williams house. *photo above.* "... five bays wide and one room deep, with a late rear shed that forms a salt-box roofline. The pilastered center entrance, now remodeled, and ground floor windows date from an alteration during the Greek Revival period." Said to have been built by Gershom Cheney.

(12) 27 South Main. c. 1820. *photo p. 21.* Solomon Foot house. "... brick Federal style house with a three-bay arched facade. The relieving arches are elliptical and spring from brick pilasters. The front gable lunette has a center mullion and the door is surrounded by a leaded transom and sidelights. . . ."

(13) 1 and 3 East Washington. c. 1870. "Small two-story brick Mansard style house with brick ell . . . brick segmental lintels at the ground level. . . ."

(14) 2 East Washington. c. 1810. William Page house. "... moved to this site from 24 South Main . . . Neo-Georgian pedimented doorway . . ."

(15) 44 South Main. c. 1830. "... double brick house in Federal style . . . 20th century porch with Doric columns."



16 61 SOUTH MAIN



19 2 WASHINGTON

(16) 61 South Main. c. 1810. *photo above*. Moses Strong house. “. . . although the building has been substantially altered, the basic lines and some detailing remain of the original design. The Colonial Revival remodeling—based on Georgian style motifs—is of architectural merit in its own right.”

(17) 73 South Main. c. 1800–1820. *photo p. 21*. Federal style with hipped roof. “. . . the pedimented Georgian style surround, window trim and rear ell appear to be later alterations.”

(18) 76 South Main. c. 1810–1830. Wheelock or Huntoon tavern. “. . . the original core . . . extending across the first story of the facade to the depth of the first side bay, has jack arches over the window openings and a second level string course . . .” Third story is later.

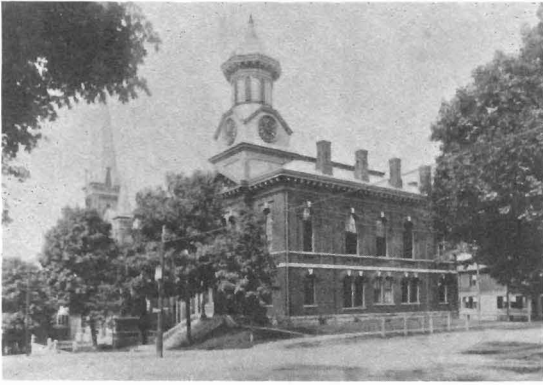
(19) 2 Washington. c. 1855. *photo above*. Huntoon house. “. . . bracketed Italianate house . . . of L-shaped main block with an entrance tower at the intersection of the two wings . . . the entrance has patterned, leaded glass in the sidelights and transom, and a small front porch with fluted Corinthian columns”

(20) 17 Washington. c. 1870. *photo p. 25*. Mansard style. “. . . three bays wide, two rooms deep. Center porch with crosseted surround, leaded transom, and bracketed porch . . . wood quoins at corners. . . .”

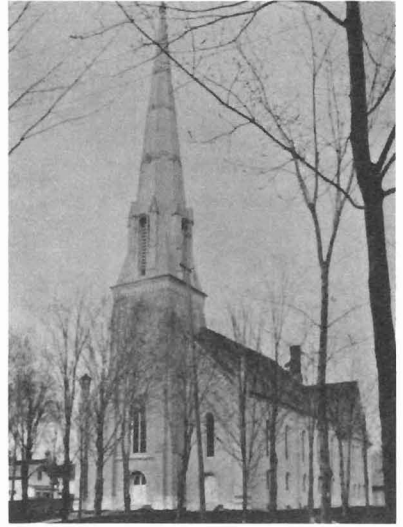
(21) 23 Washington. c. 1860. Gov. P. Clement house. Mansard style. “On the front and side elevations are center gables with a Mansard profile and round-headed windows . . . at the side elevations are centered bay windows. . . .”

(22) 26 Washington. c. 1860. Cook house. “. . . Italian palazzo-style house has deep overhanging eaves with large paired brackets set into a wide brick fascia . . . it was built by E. F. Cook, owner of the Bardwell House . . . the rear ell is said to be an earlier house on the site, owned by George W. Strong. . . .”





27, 28 81 & 83 CENTER



30 CONGREGATIONAL CHURCH

(23) 30 Washington. c. 1870. *photo p. 25*. Abraham house. Mansard style. “. . . wood trim . . . is intricately scrolled and incised, with many inventive, non-academic forms used. . . .”

(24) 30 Madison. c. 1890. “. . . This ornate late 19th century house is a fine vernacular example of American Queen Anne style . . . the wood trim, mostly derived from Eastlake motifs, is concentrated at the facade porch and bay. . . .”

(25) 23 Court. c. 1869. Newton Kellogg house. “. . . brick Italianate style house with high roof . . . paired facade windows with thick mullions and rectilinear stone lintels. . . .”

(26) 86 Center. 1861. Mansard style. “. . . the ground-level bays are treated with wood-faced arcading over brick pilasters. This motif is repeated in wood, with paneled posts and Gibbs-style voussoirs, on the center entrance porch. . . .”

(27) 83 Center. 1869. (*photo above*.) County Courthouse. “. . . above the pediment is a clock tower, with a pilastered cupola of a style conservative for the building's date. . . .”

(28) 81 Center. 1871. *photo above*. Baptist Church. Gothic Revival style. “. . . a four-level tower with marble-capped pier buttresses and a hexagonal spire, balanced on the opposite side by a much smaller tower, without window openings. . . .”

(29) Northeast corner Center and Court. Old Federal Courthouse. 1856. *photo p. 27*. Renaissance Revival style. “. . . designed by Ammi B. Young . . . a sophisticated example, for its date . . . the quoins and vermiculated surrounds of the lower story windows are cast iron. . . .”

(30) 8 Court. 1860. *photo above*. Congregational Church. Gothic Revival style. “. . . the spire, with gablets and three unusual elliptical windows that decrease in size, rises from a wood base with slatted sides. There is a corbeled cornice at the eaves and pier buttresses with marble trim appear on the tower and facade corners. . . .”

Tour of Downtown Rutland
Map on pages 32 and 33



35 56 CENTER



37 LONGFELLOW SCHOOL

(31) Southeast corner Center and Nickwackett. c. 1870. Fire Station. *photo p. 24.* “. . . Italianate style brick fire house with gable roof, bracketed eaves and stone trim . . . good, and unusually early example. . . .”

(32) 92 Center. c. 1870. Rowell house. “. . . Jerkin-style roof in main block of facade with ogee gables on the side elevations. . . .”

(33) 78 Center. c. 1860. Sheldon house. “. . . brick Italianate style house. Square palazzo format . . . hip roof, cupola, cornice and eyebrow windows removed. . . .”

We now enter the commercial district developed in the 1850's with the advent of the railroad.

(34) 60 Center. c. 1860. Verder Bakery. Italianate. “. . . brick commercial building . . . windows are trimmed with marble . . . most of original detailing intact . . . most notable feature is the brick corbeled cornice, which has a band of raised pointed arches. . . .”

(35) 56-58 Center. c. 1890. *photo above.* “Commercial vernacular . . . with an L-Plan. . . the building has a pressed metal cornice and corner two-story oriel with conical cap. . . .”

(36) 29 Wales. c. 1940. Herald Building. Effective use of slate in Art Deco style when building was converted from a garage.

(37) Northeast corner Church and West. 1890. Longfellow School. *photo above.* A blend of Romanesque, Classical Revival and Queen Anne styles. To be remodeled into school offices.

(38) Northwest corner Church and West. c. 1860. Trinity Church. Gothic Revival style with truncated entrance tower and four corner spires.

(39) 80 West. 1975. Remodeled bank in the faddish style, New Brutalism, which is characterized by rough surfaces and massive panels.



40 112 WEST



41 24 COTTAGE

(40) 112 West. c. 1930. Grand Theatre. *photo above*. Colonial Revival style with symmetrical facade and relieved arch, now covered.

(41) 24, 26, 27 Cottage. c. 1860. *photo above*. Italianate brick houses with bracketed eaves and extensive use of marble. In this neighborhood were found the modest homes of skilled workers and foremen.

(42) 34 Cottage. c. 1860. *photo p. 23*. Gothic Revival style.

(43) 96 Grove. c. 1889. Baxter Memorial Library. *photo p. 27*. Richardsonian Romanesque style. “. . . a cruciform-plan building constructed of rock-faced grey marble laid in random coursing . . . all windows in main block are set in arched openings and decorated with carved stonework. . . .”

(44) 65, 68, 70 Grove. c. 1860. These Italianate brick houses are similar to other middle class dwellings in this area convenient to the commercial district.

(45) 21 Merchants Row. c. 1870. Royce house. Mansard style. ‘Elaborate interplay of roofline projections and polygonal bays . . . as well as the exceptional quality of the entrance. . . .’

(46) 47 Merchants Row. c. 1924. Marble Savings Bank. “. . . a handsome and expensively detailed example of Renaissance Revival architecture. . . there is an interfloor level with small grilled windows and in the upper story, faced with ashlar, are round arched windows over polished green marble insets. . . .”

(47) 117 West. c. 1888. Universalist Church. *photo p. 23*. Victorian Gothic Revival style. “. . . built of rock-faced grey marble . . . an unusual feature is the front porch, which imitates in stone a form more characteristic of Late Victorian wood decoration. . . .”

(48) 51 Merchants Row. 1869. Landon Block. Italianate commercial style “. . . designed with a corbeled cornice and Italianate arched windows with projecting brick lintels. . . .”

(49) 63-75 Merchants Row. c. 1870, remodelled c. 1950. Ripley Opera House and Ripley Bank Building. Two structures of the Renaissance Revival period recently covered with modern facades. The grillwork over the bank, in the New Formalism style, is handsome in its own right in contrast to the garishness of the enameled panels to the north.



54 9-13 CENTER



56 128 MERCHANTS ROW

(50) 89 Merchants Row. c. 1880. Clement Bank. Romanesque style. "... the bank's trapazoidal shape and roofline clock tower are particularly well designed for the building's corner location."

(51) 98 Merchants Row. 1906-7. Mead Building. Neo-Classical Commercial style. "... it defines the most important intersection in the city's commercial district. . . ."

(52) 104 Merchants Row. c. 1860. Morse Block. Commercial Vernacular style. "... most notable feature is the rounded corner bay . . . providing a focal point for this intersection . . . its original Mansard roof has been removed. . . ."

(53) In Shopping Plaza. c. 1860. Old Railroad Car Shop. Vernacular style. "... the only major structure surviving from the railroad complex, demolished for the Rutland Plaza Shopping Center." This survivor is scheduled to be razed shortly for additional parking.

(54) 9-13 Center. 1906. Tuttle Block. *photo above*. Classic Revival style. The shop front at number 9 Center is the first restoration completed under the Rutland Historic Preservation Project.

(55) 30 Center. c. 1925. Paramount Theatre. Classic Revival style.

(56) 128 Merchants Row. c. 1930. Service Building. *above*. Art Deco style. "... designed with vertical buff-colored brick shafts between each bay and paneled red brick spandrels. The shafts are carried above the cornice line and decorated with terra cotta coping and chevron-patterned panels. . . ."

(57) Northeast corner of Merchants Row and Washington. 1852. Bardwell House Hotel. *photo on cover*. Greek Revival style. "... the 1852 core . . . is eight bays wide, five bays deep and three stories high . . . the original U-shaped core still exists, although the roof line has been altered . . . the gable roof in the main block was replaced by a Mansard with corner towers. This roof was subsequently bricked over to form the presently existing fourth story. . . ." To see the Greek Revival features of this building at the time it was first built refer to the photograph reproduced on page 19 of Davison's *Historical Rutland*.

(58) 51 Washington. 1901. Masonic Lodge. "... very freely adapted from traditional Classical motifs."

Tour of Southeast Part of Town



60 HOWE SCALE COMPANY



63 O'CONNELL HOUSE

(59) City Hall. 1901. Colonial Revival style. "... achieves the monumentality thought suitable for a turn-of-the-century municipal building through the use of carved marble trim, pedimented pavilions, and an over-scaled hip roof. . . ."

For remainder of tour, refer to map on page 39.

(60) Strong's Avenue opposite Hopkins Street. c. 1877-78. Howe Scale Company. *photo above*. "... a well preserved post-Civil War era industrial complex . . . of eleven acres and sixteen buildings . . . at the time it was built . . . it was considered a model of fireproof construction. . . ." J. J. R. Randall of Rutland was the architect.

(61) Rutland Fairgrounds Entrance Gate. c. 1910. "This building has an arcaded central pavilion with an open cupola and lower flanking wings . . . a major surviving example of early 20th century fairgrounds architecture. . . ." Tiled roof.

(62) 25-39 Curtis. c. 1870 and c. 1925. Rutland Fire Clay Company. A fine example of vernacular industrial architecture, using poured concrete. The roughness of the surface, showing the marks of the wooden forms, is a forerunner of the Brutalism style. To the rear are two brick boiler houses with flared chimneys, dating from the 1870's.

(63) Cold River Road just north of Clarendon town line. c. 1810. O'Connell farm. *photo above*. Federal style with full entablature and three-quarter length sidelights at center entrance.

(64) Route 7 south c. 1850. Hayward house. Late Federal style in brick. The high arches over the windows are accentuated by paint of contrasting color.

(65) Cramton house. c. 1850. Federal style farmhouse of brick with a cross gable in center of facade.

A Tour of Dorr Drive and Vicinity
Map on page 39



66 BROOKSIDE



69 KELLEY HOUSE

Begin at traffic light on Route 4 in Center Rutland, turn south onto Ripley Road, then right on Clement Road.

(66) Brookside. c. 1860. *photo above*. "... the facade of this Gothic Revival style house is composed of a front gable flanked by a three-level east entrance tower ... remodeled during the Queen Anne period, when the rear was extended by several feet ... a corner turret with conical cap ... a late 19th century alteration. ..."

(67) The Maples, home of Julia C. R. Dorr. c. 1855. *photo p. 24*. "... early Italianate style house ... stained glass sidelights and transom. ..."

(68) 229 Dorr Drive. c. 1880. Baxter Cottage. Vernacular style. "... composed of two sections: a low dormered main block with a jerkin-headed roof, and a hexagonal end bay with a large finial. ..."

(69) 305 Dorr Drive. c. 1825–35. Kelley farmhouse. *photo above*. "... a well-preserved example of a brick Federal style farmstead. ..."

(70) Just north of Clarendon town line. Pratt house. c. 1790–1810. Late Georgian/Federal style. "... the roof slopes downward over a rear shed, forming a saltbox profile. At the eaves is a simple boxed cornice with flush, mitred ends. A wood frame ell dating from the Greek Revival period was added at the rear. ..." Land once owned by Gershom Beach.

(71) 85 Forest. c. 1855. Greek Revival style. "Because of its brick exterior, this small cottage is more elaborate than most early worker's houses, which are typically wood frame construction."

(72) St. Peter complex. c. 1860–79. "... at its core is the church (1873) in Victorian Gothic style, and rectory in Italianate style, both surrounded by the large Mansard style convent, Loretto Home and academy. ..."

Tour of Center Rutland, Proctor and West Rutland
Map for first four stops on page 39



74 GOOKIN HOUSE



75 RIPLEY HOUSE

(73) Evergreen Cemetery. c. 1865. “. . . a fine example of the garden cemeteries developed in the mid 19th century. . . .” A small cottage on the grounds has board and batten siding in the Gothic Revival style. Many large monuments of interest, particularly the Ripley plot in northwest corner.

(74) Gookin house. c. 1800–20. *photo above*. “. . . an exceptionally well-preserved Federal style house . . . the elliptical entrance arch is embellished with a keystone and alternating fluted and floral motifs. In the central bay of the second level is an unusual Palladian window which has a flattened center arch flush with the cornice line. . . .”

(75) William Y. Ripley house. 1825. *photo above*. Federal style. “. . . the windows have splayed lintels and under the cornice is a frieze decorated with urns and swags. . . .”

(76) Griggs house. c. 1810–35. “. . . this substantial Federal-style house . . . semicircular brick arches with louvered fans underneath. The gable ends have blind lunettes. . . .”

Refer to map on page 42.

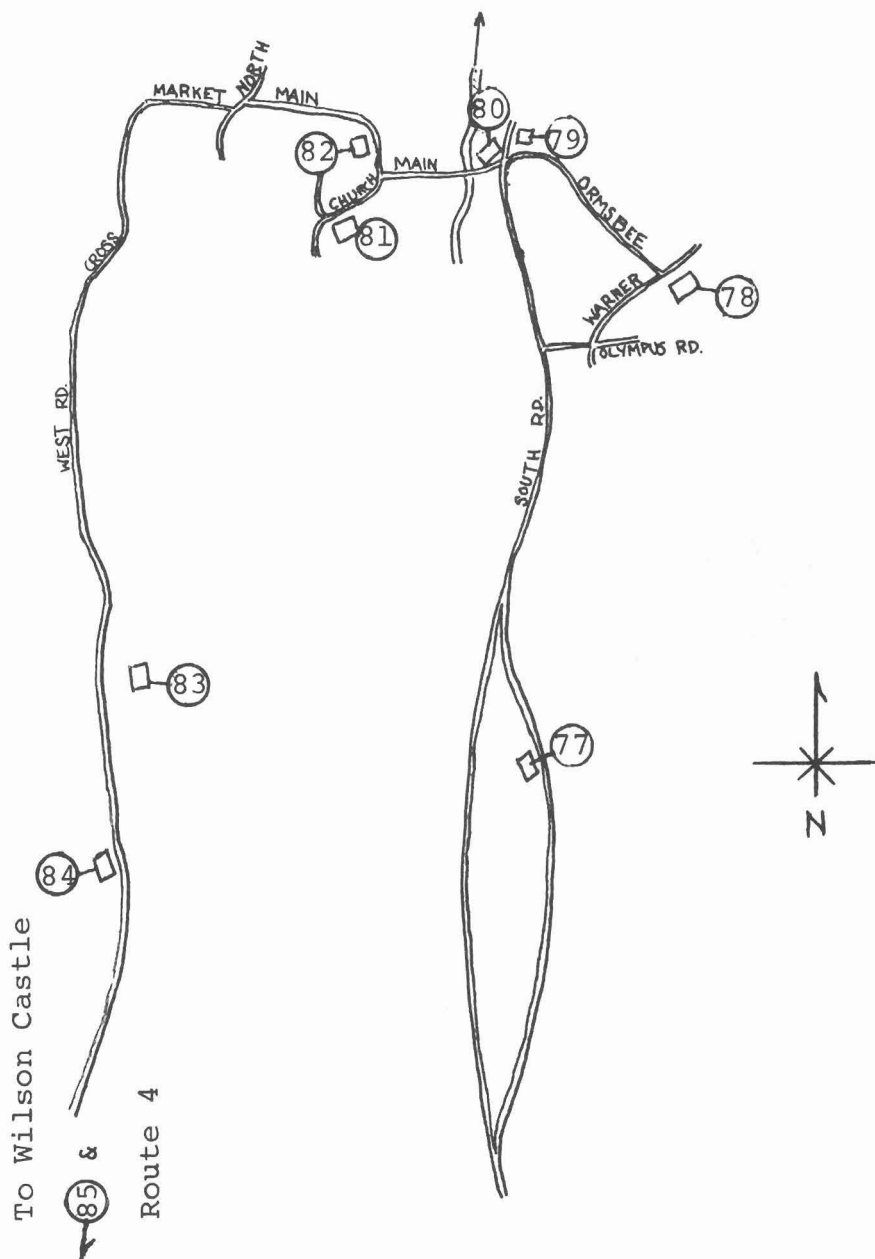
(77) On old Route 3. Chatterton house. c. 1820–30. One of the few houses in the area built of rough local stone.

(78) 35 Warner c. 1920. Colonial Revival style with florid Georgian motifs. Detailing is elaborate and unrestrained, especially the voluted center dormer.

(79) Northeast corner of Ormsbee & Route 3. Davis house. c. 1890. *photo p. 26*. A Queen Anne style house considerably modified by removal of the tower.

(80) Opposite is: Proctor Library. c. 1935. Classical Revival style. In its fine collection of Vermontiana are papers of the Proctor family and many albums of the marble and railroad industry.

PROCTOR





82 PROCTOR TOWN OFFICES

(81) Church Street. Union Church. c. 1890. Romanesque style. Rock-faced grey marble with open, arched tower. Three Tiffany Studio stained glass windows are worth seeing.

(82) Proctor Town offices. c. 1836. *photo above*. Based on Federal style forms with Greek Revival style influence in the pedimented end gable with a rounded, centered arch. Built of rough-cut native stone. The center entrance is surmounted with a fanlight. Oldest surviving schoolhouse in the area.

(83) West Proctor Road. Humphrey house. c. 1826. A massive brick Federal style house with parapeted end gables and paired end chimneys.

(84) Mead house. 1835. *photo below*. Brick Federal style farmstead with wood frame ell in rear. The latter has three pairs of windows and a recessed porch.

(85) Wilson Castle. c. 1900. Designed by an English architect in a blend of Flemish, Dutch, Queen Anne and Tudor styles. Imported glazed brick is used. The surviving outbuildings are especially noteworthy.



84 MEAD FARMHOUSE



88 CATHOLIC RECTORY

94 14 CLARENDON

Refer to map on opposite page for West Rutland sites.

(86) Corner Pleasant Street and Route 4. Gilmore house. c. 1820. *photo p. 22.* Greek Revival style with pedimented gable ends.

(87) Opposite monument shop. Foundation of third Congregational Church. c. 1855. An opportunity to see a stone foundation laid in random courses, typical of work of the period and earlier. A photo of this church is featured on the cover of the Fall 1973 issue of the *Quarterly*.

(88) Pleasant Street. Old Catholic Rectory. c. 1890. *photo above.* Italianate style with simple paired brackets, two-story porch and pilastered entrance. An unusual and modest building in this style.

(89) St. Bridget Church. c. 1870. Gothic Revival style. Built by parishioners, many immigrant marble workers, of native marble. A well-preserved example of this style.

(90) Marble Street from depot south to Main Street. c. 1880. This long stretch of commercial and residential buildings, mostly in the Italianate style, is a survivor of the boom days in the marble industry in the decades before and after the turn of the century. The Walsh Block, opposite Smith Street, is typical, being made of rock-faced grey marble. Smooth marble pilasters flank the entrance.

(91) 257 Main. c. 1800-10. Early vernacular style with sloping roof at front and back, creating salt box effect. Central chimney.

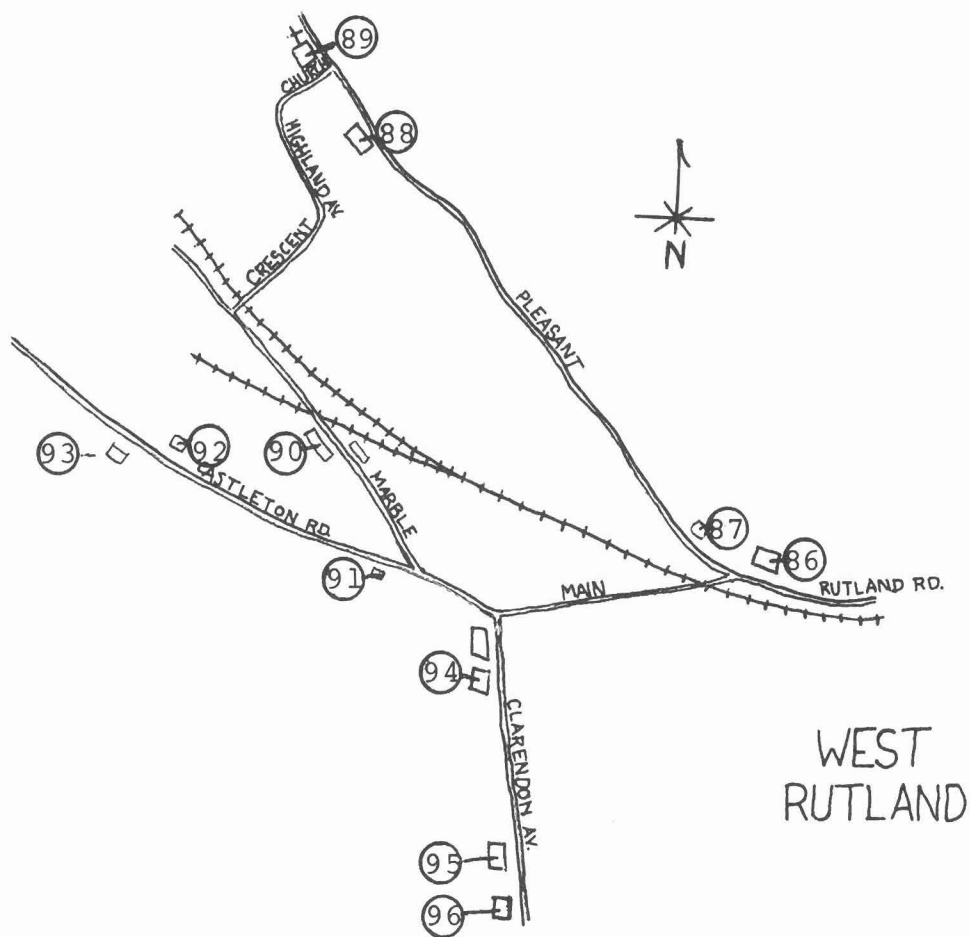
(92) 322 Main. c. 1860. One of several Greek Revival style worker's houses on Main Street.

(93) 341 Main. c. 1870. Gothic Revival style. Former Episcopal Church, retaining some of the original features, such as steeply pitched roof.

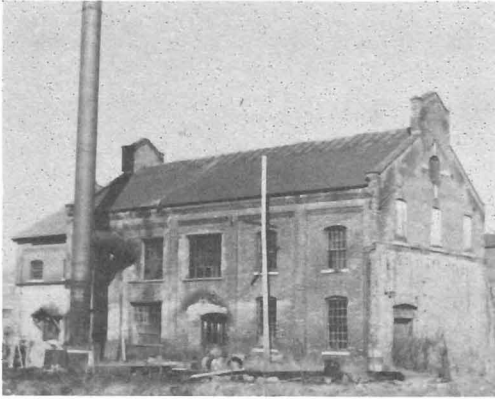
(94) 14 Clarendon. c. 1860. *photo above.* Despite its air of neglect, this fine Italianate style house displays a grace and lightness unusual in such a large structure. The paired bracketed columns of the porch are in balance with the railing, and the porch rafter ends which give the effect of modillion detailing. The tall arcaded, paired windows on the second level break up the large facade. The relieved brick chimneys flanking the heavily bracketed cupola are in harmony with the pedimented center gable.

(95) 102 Clarendon. c. 1890. Italianate style wood frame house with cupola.

(96) 114 Clarendon. c. 1850. Late Federal style brick farmhouse, the last of the Mead family houses on the street.



Tour of North Part of Rutland City



98 GAS WORKS



109 191 GROVE

(97) Southeast corner Cleveland and State. Old dress factory. c. 1950. An International style commercial building of glazed tile. This style is characterized by simple, unadorned lines, and continuous bands of windows devoid of lintels or detailing.

(98) To reach this site, go just beyond bridge over East Creek to Lalor Avenue, turn left. Gas Works Coke House. c. 1890. *photo above*. A finely detailed Vernacular commercial brick building to be demolished this winter. Despite its intended rough use it was embellished with the corbeled brick band under the eaves. Note the brick pilasters and the oval window with four voussoirs a design element found in many pretentious Queen Anne and Shingle style houses, such as (109)

(99) 111 Library. c. 1890. Old Baxter Estate fire house. Mansard style, moved to present site and converted into apartments.

(100) 52 Pine. c. 1870. Gothic Revival style cottage with vertical board and batten siding, steep roof and scrolled barge boards at the eaves.

(101) 73 Pine. c. 1870. Levi Kingsley house. A massive Mansard style mansion. Large tower and cupola over front entrance have been removed.

(102) 125 Grove. c. 1870. Curtis house. Mansard style wood frame house moved in sections from opposite (45).

(103) Opposite (102). Baxter Estate and Crestwood Apartments. The only surviving elements of the H. H. Baxter Estate on the site are the unpolished marble walls and entrance gate posts. The main house on the estate was operated for many years as the Crestwood Hotel. The name survives in the International style apartment house on stilts which dates from the mid 1940's.

(104) 8 Seabury. c. 1870. A Gothic Revival cottage, once part of the Baxter Estate.

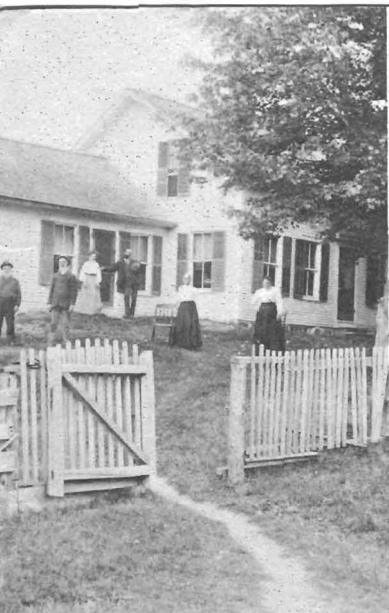
(105) 9 Seabury. c. 1870. A Mansard style cottage also once part of the Baxter Estate. [Continue east, then north one block to Crescent.]

(106) 48 Crescent. c. 1910. Late Queen Anne style house with red shingle siding.

(107) 42, 44, 46 Crescent. c. 1920. Shingle style houses of moderate proportions.

(108) 31 Crescent. c. 1920. Late Queen Anne style house with unusual Richardsonian Romanesque arches of wood.

(109) 191 Grove. (*photo above*) and 201 Grove. *photo p. 28*. c. 1920. Two massive Shingle style mansions with well-integrated outbuildings in same style.



116 PENNOCK FARMHOUSE

120 38 NICHOLS

(110) Shady Lane. c. 1930. Chateausque style mansion derived from the mode of the French chateaux. See map p. 39.

(111) 234 Grove. 1928. Swift house. Colonial Revival style with Georgian details.

(112) 240 Grove. 1929. Webber house. A wood frame Colonial Revival style house designed by the owner. Absent from this house are the florid neo-Georgian motifs, such as have been added to authentic Federal style buildings; see 7, 16.

(113) Route 7 north. Baird house, c. 1836. Federal style house. . . . " . . . a deep cornice with returns. . . ."

(114) Lester farmhouse and outbuildings. c. 1850-80. Main house " . . . with Greek Revival detailing at entrance . . . attached one-story gable-roofed barn has a rear section of brick said to date from the early 1800's. . . ."

(115) Dunklee house. c. 1850. "A typical example of the few small Greek Revival style buildings remaining in Rutland Town . . . detailing includes corner pilasters, full entablature at the eaves and gable, sidelights at the entrance. . . ."

(116) East Pittsford Road. Pennock house. c. 1840's. *photo above*. Another small Greek Revival style house.

(117) Route 7 north. Dyer house. c. 1815-1830. "Despite several recent alterations, the original form of this handsomely proportioned Federal style house is intact . . . on both elevations are narrow, centered entrances with pilasters, entablature, and a four-light transom. . . ."

(118) Opposite (117) Smith house. c. 1830. A small, modest Federal style building with five bays. See map p. 33 for remaining sites.

(119) 68 Ives. Ives house. c. 1920. *photo p. 28*. Cottage in Bungalow style built by Frederick C. Ives. Typical of the style are shingle siding, uncovered rafters. Not typical is the second story.

(120) 38 Nichols. c. 1890. *photo above*. A fine, unaltered example of a mansion in the Stick style, with elaborate wood tracery.

(121) 41 Burnham. c. 1890. A better than average example, despite need of maintenance, of the Queen Anne style. ". . . most distinctive feature is a two-level, gabled front porch richly decorated with incised, scrolled, turned and cut woodwork in Queen Anne and Eastlake motifs. . . ."

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